

**Two Worlds:
Quartertone Quintets
in
Conversation**

**for
Large Chamber Ensemble**

Peter Thoegersen

Instrumentation

Quintet One

Flute

B \flat Clarinet

Bassoon

Synthesizer

Percussion:

African Slit Drum

Anvil

Bass Drum

Bongos

Cymbals

Temple Blocks, pitched and unpitched

Tom-Toms

Tubular Bells

Quintet Two

Horn in F

Harp

Marimba

Violin

Cello

Drumset (quasi-conductor)

and

a laptop computer with MaxMSP programmed with a
audio quartertone transposition patch

Notes



The overall effect of the piano part will be that of a transposed part for piano. Since the score shows sounding quartertone pitches, the individual piano part will have to be changed in order to accommodate the increased amount of pitch-to-key assignments in the synthesizer. Therefore, the piano part itself, and not the score, will read as a normal scale without quartertones, except that the sounding pitches will reflect the quartertone hierarchy. In essence, the pianist will be reading a “transposed” part.

For the woodwinds, I suggest that they are tuned a quartertone lower so that the fingerings don’t have to be adjusted. The only problem will be the discrepancy of sounding “out of tune,” which will actually be the correct sound. Or use fingerings! Additionally, I highly recommend the use of MaxMSP as a spontaneous quartertone transposing tool for the woodwinds, as an alternative solution.

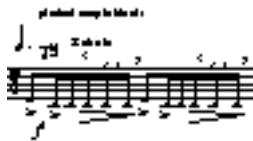


The clarinet will have a simple multiphonic at measure 171. It is advised to secure the upper note first and to quickly catch the bottom pitch immediately afterward.



The flute will also have a simple-pale harmonic, located at measures 182 through 187.

The Drumset will be acting as a metric conductor and will always be in a simple meter, such as 2/4 and 4/4. This can be even further modified during rehearsals so that the drumset can simply play simple beats in order to help the two quintets get synchronized. When the quintets are strong enough, the drums must pull back and play coloristically.



The temple blocks should be pitched in this case, as indicated, since the blocks are dueling with the marimba. In other areas of the score the temple blocks are unpitched.

The section entitled Polytempic Anarchico can be facilitated by multiple synchronized drum machines with headphones for each independent meter so that the performer can get used to the conflicting tempi. If necessary, the headphones can be employed during the performance as long as the conductor is willing to do the same since he will have to hear all the rhythms simultaneously in order to maintain order.

Drum Legend

FT BD TT SD Small Toms

The diamond head is a triangle

HH Ride Crashes.....

This range covers the floor toms, bass drum (F space), snare drum (A space), and smaller toms (all other lines and spaces)

The x-heads are cymbals. As with the toms, the higher notes are higher pitched cymbals.

Two Worlds: Quartertone Quintets in Conversation

Peter Thoegersen

First Quintet is tuned one quartertone lower than Second Quintet by instrument joint extension or MaxMSP patch

Allegro con brio

of MAX/MSP patch

Flute

Clarinet in Bb

Bassoon

Quintet 1

Synthesizer

Percussion

Drum Set
Conductor

Horn in F

Harp

Quintet 2

Marimba

Violin

Cello

Tempo: $\text{quarter note} = 189$

ff

mf

ff

Synth plays all 24 quartertones-set to a vibraphone or 'bell-like' patch

mf

mf

follow melody line on various sized toms

Rubato 3:2

ff

mf

81

f

D C Bb / E F# G# A

f

mf

mf

sul G

f

musical score for "The Great Wall" by John Williams, featuring a full orchestra and vocal soloists. The score is divided into two systems, Q 1 and Q 2.

System Q 1:

- Fl.** (Flute): Melodic line with a crescendo and a final flourish.
- B♭ Cl.** (Bass Clarinet): Melodic line with a crescendo and a final flourish.
- Bsn.** (Bassoon): Melodic line with a crescendo and a final flourish.
- Synth** (Synthesizer): Accompaniment with a crescendo and a final flourish.
- Perc.** (Percussion): Includes "tom-toms" (10:7) and "bell" (f).
- D. S.** (Double Bass): Accompaniment with a crescendo and a final flourish.
- Hn.** (Horn): Melodic line with a crescendo and a final flourish.
- Hp.** (Harp): Accompaniment with a crescendo and a final flourish.
- Mrb.** (Maracas): Accompaniment with a crescendo and a final flourish.
- Vln.** (Violin): Accompaniment with a crescendo and a final flourish.
- Vc.** (Vocal): Vocal soloist part with a crescendo and a final flourish.

System Q 2:

- Vla.** (Viola): Accompaniment with a crescendo and a final flourish.
- Vc.** (Vocal): Vocal soloist part with a crescendo and a final flourish.

The score includes various musical notations, including dynamics (crescendo, molto ritard, ff, f), articulation (accents, slurs), and specific performance instructions like "sul D" and "Glissando".

Q 2



Mrb.

Vln.

Vc.

8

6:4

6:4

6:4

6:4

sul D

ff

ff

ff

Q 1

The musical score for "The Great Wall" by John Williams is presented in a multi-staff format. The score includes parts for Flute (Fl.), B♭ Clarinet (Cl.), Bassoon (Bsn.), Synthesizer (Synth), Percussion (Perc.), Double Bass (D. S.), Horn (Hn.), Harp (Hp.), Mrb., Vln., and Vc. The score is divided into measures, with a 3:2 time signature change indicated by a double bar line. The tempo is marked as 108 beats per minute. The score includes various dynamics such as *mf*, *ff*, *f*, *mp*, and *fff*, as well as articulation marks like accents and slurs. The word "Rubato" is written above the Double Bass staff. The score is written in a key signature of one flat (B♭).

Q 2

16 a tempo molto ritard-----

Fl. *rit.* *mf* *ff*

B♭ Cl. *rit.* *mf* *f* *ff*

Bsn. *rit.* *mf* *f*

Q 1

Synth

Perc. 16

D. S.

Hn. 16 *rit.* *mp* *f* *mf* *fff* *mf* *f* *mf*

Q 2

Hp.

Mrb. 16

Vln. 16

Vc. 16

Fl. ²¹ *a tempo* *f* *molto ritard* *mf* *Adagio*
 B♭ Cl. *f* *3:2* *mf*
 Bsn. *f* *3:2* *mf*
 Synth. ²¹
 Perc. ²¹ *f* *pitched temple blocks* *Rubato* *3:2* *3:2*
 D. S.
 Hn. ²¹ *f* *mf*
 Hp. ²¹
 Mrb. ²¹
 Vln. ²¹
 Vc. ²¹

Q 1
Q 2

Q 1

Fl. 39

B♭ Cl.

Bsn.

Synth 39

Perc. 39

D. S. *mf*

Hn. 39

Hp. 39 (white notes) *ff*

Q 2

Mrb. 39 3:2 *mf*

Vln. 39 pizz *mp*

Vc. 39 pizz *mp*

Andante
Tutti *molto mosso*

Q 1

Fl. 48 *f*

B♭ Cl. *f*

Bsn. *f*

Synth. *f*

Perc. 48 tubular bells let ring...

D. S. *ff* *mf*

Hn. 48 *ff*

Hp. *f*

Q 2

Mrb. 48 *ff* *f*

Vln. *ff* *f*

Vc. *ff* *f*

crescendo ----- accelerando -----

54

Fl.

B♭ Cl.

Bsn.

Q 1

Synth

Perc.

D. S.

Hn.

5:3 5:3 5:3

5:3 5:3 5:3

fff 5:3 5:3 5:3

Hp.

Q 2

Mrb.

Vln.

Vc.

-----, **con forza** ,

57

Fl.

f

B♭ Cl.

f *p* al niente

Bsn.

f *p* al niente

Q 1

Synth

ff

Perc.

57 *ff*

D. S.

ff

Hn.

57 *ff* *p* al niente

Hp.

57 *ff* *mf* *p* *f*

sons etouffes

Tranquillo Solo quasi rubato

75

Q 2

Mrb.

57 *ff*

Vln.

57 *ff*

Vc.

57 *ff*

Q 1

Fl. 65

B♭ Cl.

Bsn.

Synth

Perc. 65

D. S.

Q 2

Hn. 65

Hp. 65

Mrb. 65

Vln. 65

Vc. 65

Presto
♩ = 108

Q 1

Fl. 74 *p*

B♭ Cl. *p* *stretto*

Bsn. *mp* *stretto*

Synth 74 *mf* *stretto*

Perc. 74 *mp* *stretto* non-pitched temple blocks

D. S. 74 *ff* *stretto* soft felt mallets

Hn. 74 *mp* *f* *stretto*

Hp. 74 *mf* *mp* *p* *stretto*

Q 2

Mrb. 74 *p*

Vln. 74 *mf* *con moto* 5:4

Vc. 74 *mf* *con moto* 5:4

83 **Con Brio**
♩ = 85

Fl.

B♭ Cl.

Bsn.

Q 1

Synth

Perc. 83 *f* anvil

D. S. *mp* *fff* bash it

Hn.

Hp.

Q 2

Mrb. 83 *f* 7:4 3:2 5:1 2:1 7:1 *fff*

Vln. 83 *ff* 7:4 5:4 3:2 *mf* 5:1 3:2 7:1 *ff*

Vc. 83 *ff* 7:4 5:4 3:2 *mf* 5:1 3:2 7:1 *ff*

as close to these notes as possible

Q 1

87

Fl.

B♭ Cl.

Bsn.

Synth

Perc.

D. S.

Hn.

Hp.

questioningly

f

3:2

3:2

Q 2

87

Mrb.

Vln.

Vc.

mp

mf

mf

ff

sfz

mf

5:1

5:4

5:4

7:4

7:4

portato

5:4

5:4

3:2

3:2

Adagio
♩ = 75
Rhythmic Unison

Q 1

Fl. *mf* 5:4 6:4

B♭ Cl. *f* simile 3:2 3:2 5:4

Bsn. *f* surprised 3:2 3:2 *ff* 6:4

Synth

Perc. 91

D. S. play as notated-see legend-use bundle sticks *p* 5:4 6:4

Hn. *ff* plaintively *f* 3:2 3:2 *ff*

Hp.

Q 2

Mrb. 7:4 3:1 *mp* *ff*

Vln. 5:4 *mp* *ff*

Vc. 3:2 *mp* *ff*

Floating grace notes are to be played as soft staccato burps

95

Fl. flutter tongue *fff* *f* *mp*

Bs. Cl. *mp* flutter tongue

Bsn. *fff* *mp* *mf* *fff* *mp*

Q 1

Synth. *mf*

Perc. 95

D. S. *mf* *pp*

Hn. 95 stopped *mp* *f*

Hp. 95

Q 2

Mrb. 95

Vln. 95

Vc. *f*

Q 1

Fl. ⁹⁹ *f* 7:4 *fff*

B♭ Cl. 7:4 *ff* 6:4 5:4 7:4 flutter tongue

Bsn. 7:4 *ff* 6:4 5:4 7:4

Synth

Perc. ⁹⁹

D. S. 7:4 6:4 5:4 7:4 *f*

Hn. ⁹⁹ 5:4 *mf* 7:4 *mp*

Hp. ⁹⁹

Q 2

Mrb. ⁹⁹ *f* 7:4

Vln. ⁹⁹ 5:4 *mp* 7:4

Vc.

Q 1

105

Fl.

mp 7:4 *sf* *Glissando* *fff* *tempo l'istesso*

Bs. Cl.

mf 7:4 6:4 6:4 *ff*

Bsn.

mp 7:4 *sf* 7:4 *ff*

Synth

105 6:4 7:4 *ff* *ff*

Perc.

105 snare drum *ff*

D. S.

6:4 7:4 7:4 6:4 6:4 *ff*

Hn.

105 *mf* 7:4 6:4 6:4 *ff* *cuiivre*

Hp.

105 D C Bb / Eb F G Ab *Glissando* *f* *p*

Q 2

Mrb.

105 6:4 7:4 7:4 *f*

Vln.

105 *ff*

Vc.

105 *ff*

Q 1

Fl. 109 *Glissando* *ff* *Andante* $\text{♩} = 96$

B♭ Cl. *ff* *f*

Bsn. deep and HONKY *ff*

Synth 109 *ff*

Perc. 109 B.D. 5:4 5:4 *f*

D. S. 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 *f*

Hn. 109 110 *ffz*

Hp. 109 *Glissando* *ff* 3:2 3:2 *ff*

Mrb. 109 3:2 3:2 3:2 3:2 3:2 3:2 3:2 *ff*

Vln. 109 7:4 *ff* sul D

Vc. 109 *ff* sul G

Q 2

Q 1

113

Fl.

B♭ Cl.

Bsn.

Synth

Perc.

D. S.

Hn.

Hp.

Mrb.

Vln.

Vc.

mf

mp

f

130

solo

giacoso

A

tubular bells

let ring...

5:4

6:16

8:16

8

Q 2

123

Fl.

B♭ Cl.

Bsn.

Q 1

Synth

mf *fff* *mf*

Perc.

D. S.

Hn.

Hp.

Q 2

Mrb.

Vln.

Vc.

Detailed description of the musical score: The score is for measures 123, 124, and 125. The key signature has one flat (B♭). The time signature is 4/4. The Synthesizer part is the most active, starting in measure 123 with a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *mf* (measures 123-124), *fff* (measure 124), and *mf* (measure 125). The other instruments are mostly silent, with some percussion and double bass activity. The percussion part has a small drum roll in measure 123. The double bass part has a few notes in measure 123 and 124. The other instruments (Flute, B♭ Clarinet, Bassoon, Horn, Harp, Maracas, Violin, Viola) are silent throughout the measures.

Q 1

126

Fl.

B♭ Cl.

Bsn.

Synth

Perc.

D. S.

Hn.

Hp.

Mrb.

Vln.

Vc.

mp *fz* *fz* *f* *p* *mf* *fff*

120 *3:1* *5:1* *3:1* *5:2* *5:1* *3:2* *3:2*

Detailed description of the musical score for Q1 (measures 126-130):

- Flute (Fl.):** Measures 126-130 are mostly rests. Measure 129 has a whole note rest.
- B♭ Clarinet (B♭ Cl.):** Measures 126-130 are mostly rests. Measure 129 has a whole note rest.
- Bassoon (Bsn.):** Measures 126-130 are mostly rests. Measure 129 has a whole note rest.
- Synthesizer (Synth):**
 - Measure 126: Treble clef has a half note G4 (mp), a quarter note A4 (fz), and a quarter note B4 (fz). Bass clef has a half note G3 (mf) and a quarter note A3 (mf).
 - Measure 127: Treble clef has a whole note rest. Bass clef has a half note G3 (mf) and a quarter note A3 (mf).
 - Measure 128: Treble clef has a half note G4 (f) and a quarter note A4 (f). Bass clef has a half note G3 (mf) and a quarter note A3 (mf).
 - Measure 129: Treble clef has a half note G4 (p) and a quarter note A4 (p). Bass clef has a half note G3 (mf) and a quarter note A3 (mf).
 - Measure 130: Treble clef has a half note G4 (fff) and a quarter note A4 (fff). Bass clef has a half note G3 (mf) and a quarter note A3 (mf).
- Percussion (Perc.):** Measures 126-130 are mostly rests. Measure 129 has a whole note rest.
- Drums (D. S.):** Measures 126-130 are mostly rests. Measure 129 has a whole note rest.
- Horn (Hn.):** Measures 126-130 are mostly rests. Measure 129 has a whole note rest.
- Harp (Hp.):** Measures 126-130 are mostly rests. Measure 129 has a whole note rest.
- Maracas (Mrb.):** Measures 126-130 are mostly rests. Measure 129 has a whole note rest.
- Violin (Vln.):** Measures 126-130 are mostly rests. Measure 129 has a whole note rest.
- Viola (Vc.):** Measures 126-130 are mostly rests. Measure 129 has a whole note rest.

Larghetto

135 *f* flutter tongue *fff* 3:2 5:4

Fl.

135 *f* flutter tongue *fff* 3:2 5:4

B♭ Cl.

135 *f* flutter tongue *fff* 3:2 5:4

Bsn.

Q 1

135 3:2 *fff* 3:2

Synth

135 B.D. *mf* snare drum *f* 3:2 5:4

Perc.

135 *mf* lowest tom *f* 5:4 3:2 3:2

D. S.

135 *mf* cuivre *fff* 5:4 *p*

Hn.

135 3:2 3:2 3:2 5:4

Hp.

Q 2

135 *f* 5:4

Mrb.

135 *f* 5:4

Vln.

135 *f* *ff* 5:4

Vc.

con forza **Largo** Floating grace notes are to be played as soft staccato burps

all equally... stubbornly

angularly ponderously

Q 1

Fl. 139 *ff* *f*

B♭ Cl. *ff* *f*

Bsn. *ff* *f*

Synth

Perc. 139 *ff*

D. S. *ff*

Hn. 139 flutter tongue *ff*

Hp. 139 *ff*

Q 2

Mrb. 139 *ff*

Vln. 139 *ff*

Vc. 139 *ff*

142

Fl.

B♭ Cl.

Bsn.

Q 1

Synth

Perc.

D. S.

Hn.

Hp.

Q 2

Mrb.

Vln.

Vc.

ff *f*

ff

f

f

5:4

7:4

15:4

7:4

145

Fl. *mf* *f* 6:4

B♭ Cl. *mp* *f* 7:4

Bsn. *sfz* *f* *mf* *f* 3:2

Q 1

Synth

Perc. 145

D. S.

Hn. 145

Hp. 145

Q 2

Mrb. 145

Vln. 145

Vc. 145

148

Fl.

ff

B♭ Cl.

ff *mf*

Bsn.

f

Q 1

Synth

Perc.

D. S.

Hn.

questioningly

mf *ff*

Hp.

Q 2

Mrb.

Vln.

Vc.

150 *mf* 15:8 15:8 10:8 15:8 11:8 12:8

Fl.

B♭ Cl.

Bsn. *ff*

Q 1

Synth

Perc. 150

D. S.

Hn. 150 *mf* 7:4 3:2 6:4

Hp.

Q 2

Mrb. 150

Vln. 150

Vc.

Q 1

152

Fl.

fff

sfz

sfz

fff

15:8

14:8

11:8

12:8

7:4

14:8

B♭ Cl.

Bsn.

3:2

7:4

3:2

fff

Synth

Perc.

152

D. S.

Hn.

7:4

mf

f

7:4

Hp.

152

Mrb.

152

Vln.

Vc.

Q 2

Q 1

154

Fl.

11:8 3:2 11:8 13:8

f

B♭ Cl.

10:8 *mf* staccatissimo 13:8 15:8

Bsn.

7:4 5:4 17:4 *mf* 5:4

Synth

154

Perc.

154

D. S.

Hn.

154

Hp.

154

Mrb.

154

Vln.

154

Vc.

Q 1

156

Fl.

B♭ Cl.

Bsn.

Synth

Perc.

D. S.

Hn.

Hp.

Q 2

Mrb.

Vln.

Vc.

mf

ff

f

f

fff

11:8

12:8

15:8

12:8

5:4

5:4

5:4

6:4

angrily

Q 1

158

Fl.

B♭ Cl.

Bsn.

Synth

Perc.

D. S.

Hn.

Hp.

Q 2

Mrb.

Vln.

Vc.

14:8 14:8 15:8 15:8 14:8 giggling

mp *p* 14:8 *p* 13:8

7:4 6:4 3:2 5:4

mf

158

158

158

158

158

new understanding

mp

7:4 reformulating

mf

Q 1

160

Fl.

B♭ Cl.

Bsn.

Synth

Perc.

D. S.

Hn.

Hp.

Q 2

Mrb.

Vln.

Vc.

p *f* *f* *p* *mp*

f *mf*

mp

7:4 3:2 6:4 3:2

5:4

Q 1

162

Fl.

B♭ Cl.

Bsn. *3:2* *7:4* *ff*

Synth

Perc.

D. S.

Hn. *f* *5:4* flutter tongue *f* *p*

Hp.

Q 2

162

Mrb.

Vln. dinner call *ff*

Vc. dinner call *ff*

Largo Democratico

Q 1

164

Fl.

B♭ Cl.

Bsn.

Synth

Perc.

D. S.

5:4

mf

$\text{♩} = 70$

Q 2

164

Mrb.

Vln.

Vc.

f

sustain top note

mf

solo

15:8

13:8

7:12

dig bow in-scratchy

al niente

dig bow in

al niente

3:2

5:4

fff

Come as close to rhythmic notation as possible--exact reproduction of notes is not necessary since this solo is more "metaphorical" than literal--more "poetic" than realistic. The *spirit* of this solo is the most important part of it.

Q 1

167

Fl.

B♭ Cl.

Bsn.

Synth

Perc.

D. S.

Hn.

Hp.

Q 2

tempo rubato

167

Mrb.

Vln.

Vc.

Q 1

169

Fl.

B♭ Cl.

Bsn.

Synth

Perc.

D. S.

Hn.

Hp.

Q 2

169

Mrb.

Vln.

Vc.

ff *mp* *pp*

Largo *Tranquillo*
 ♩ = 30

Fl. 171 *mf* *dolce* *mp* *7:4* *9:8*

B♭ Cl. *mp* *dolce* *mf* *50* *mp* *3:2* *3:2* *3:2*

Bsn. ♩ = 70

Q 1

Synth 171 ♩ = 100

Perc. 171 ♩ = 60

D. S. ♩ = 40

Hn. 171 ♩ = 90

Hp. 171 ♩ = 170

Q 2

Mrb. 171 *fff* *15:8* ♩ = 190

Vln. 171 ♩ = 40

Vc. ♩ = 40

174 $\frac{6:4}{}$ 9:8 10:8 flutter tongue

Fl.

B \flat Cl.

Bsn.

Q 1

Synth

Perc.

D. S.

Hn.

Hp.

Q 2

Mrb.

Vln.

Vc.

f *fff* *f* *mf* *ff*

tea *tea* *tea*

flutter tongue

Q 1

176

Fl.

B♭ Cl.

mp

staccatissimo

9:8

sprightly

13:8

14:8

ff

15:8

14:8

14:8

Bsn.

Synth

ff

176

Perc.

176

D. S.

Hn.

mf

176

Hp.

176

Mrb.

176

Vln.

176

Vc.

Q 2

Q 1

178

Fl.

B♭ Cl.

14:8 11:8 15:8

mf *f* *mp* *p* *fff*

watch violinist

Glissando *Glissando*

Bsn.

Synth

Perc.

D. S.

Hn.

Hp.

Q 2

178

Mrb.

mf *ff*

watch clarinetist

very short pauses

mf *fz* *sfz* *fffz*

Vln.

Vc.

Q 1

180

Fl.

B \flat Cl.

Bsn.

Synth

Perc.

180 African slit drum

D. S.

180

Hn.

Hp.

180

Mrb.

Vln.

Vc.

p

mf

p

f

lunga

mp

secco

mf

ff

lunga

Sostenuto
Polytempic Tutti

182 $\bullet = 60$ pale harmonic *p* stringendo *mf*

Fl.

182 $\bullet = 100$ *pp* *mf*

B♭ Cl.

182 $\bullet = 140$ *p* *mf*

Bsn.

Q 1

182 $\bullet = 200$ *pp*

Synth

182 $\bullet = 120$ anvil *ppp*

Perc.

182 $\bullet = 80$ crush roll *pp*

D. S.

182 $\bullet = 180$ *p*

Hn.

182 $\bullet = 85$ *mp*

Hp.

Q 2

182 $\bullet = 95$ softer mallets *p*

Mrb.

182 $\bullet = 80$ *p* *pp*

Vln.

182 $\bullet = 80$ *p* *pp*

Vc.

Q 1

186

Fl. flutter tongue *f* 3:2

B♭ Cl. *f* *ff* *mp*

Bsn. *f* *ff* *mp*

Synth.

Perc. 186

D. S.

Hn. 186 *mf*

Hp. 186 DC B♭ / E F G A *mf* *f* *pp*

Mrb. 186

Vln. 186 *f* *p*

Vc. *ff* *mp* *p* sul D

Q 2

Q 1

191

Fl. *fff* *Glissando*

B♭ Cl. *ff*

Bsn. *ff*

Synth

Perc. 191

D. S. *p* *ff* *p* *fff* *Moderato* *mf* *>* *rim shot* *>*

Hn. 191 *ff* *mp* *ff*

Hp. 191

Q 2

Mrb. 191

Vln. 191

Vc. 191

Polytempic Anarchico

Q 1

Fl. 197 $\bullet = 81$ staccatissimo *p*

B \flat Cl. 197 $\bullet = 135$ *p*

Bsn. 197 $\bullet = 189$ *p*

Synth 197 $\bullet = 270$ *p*

Perc. 197 $\bullet = 162$ snare drum-snare off *mf*

D. S. 197 $\bullet = 162$ *fff* 3:2 3:2 3:2 3:2 3:2 5:4 $\bullet = 243$ *mf* $\bullet = 115$ $\bullet = 459$ *p*

Hn. 197 $\bullet = 243$ *mf*

Hp. 197 $\bullet = 115$ $\bullet = 459$ *p*

Mrb. 197 $\bullet = 128$ $\bullet = 513$

Vln. 197 $\bullet = 108$ *pp*

Vc. 197 $\bullet = 108$ *pp*

Q 2

crescendo -----

200

Fl.

B♭ Cl.

Bsn.

Q 1

Synth

Perc.

200

snare on

pp

fff

D. S.

soft mallets

regular wood tip sticks

ff

Hn.

200

mf

Q 2

Mrb.

200

mf

Vln.

200

mp

Vc.

sul G, D

mp

Q 1

203

Fl.

3:2

mf

3:2

B♭ Cl.

mp

f

Bsn.

mf

mf

Synth

203

mp

Perc.

203

mf

7 single headed tom-toms: sizes 8", 10", 12", 13", 14", 15", and 16"

D. S.

f

3:2

choke

ff

Hn.

203

mf

7:4

Hp.

203

mf

f

Q 2

Mrb.

203

f

mf

Vln.

203

mf

mp

Vc.

mf

mp

Q 1

206

Fl. *mp* *mf*

B♭ Cl. *mf* *mf*

Bsn. *ff* 3:2

Synth. *mf* piu legato 4:4

Perc. *f* *mf*

D. S. *ff*

Hn. *f* 5:4 5:4

Hp. *mp* *mp*

Mrb. *mf*

Vln. *f*

Vc. *f*

Q 2

Q 1

208

Fl.

mp *mf* *fz*

B♭ Cl.

mp *f*

Bsn.

ff *mf* *3:2*

Synth

ff *11:8* *13:8* *10:8* *3:2* *mp*

Perc.

mf *f* *6:4*

D. S.

pp *ff* *f* *3:2*

crisp clear single stroke roll

Hn.

p *mf* *6:4*

Hp.

mf

Q 2

Mrb.

f

Vln.

mp

Vc.

mp

210 bend pitch down

ff *mp* *p*

Bs. Cl.

f

Bsn.

3:2

f

Q 1

Synth

210 9:8 *ff* 15:8 12:8 15:8 *f*

Perc.

210 5:4 *f* *mf* *mp* 7:4

D. S.

fff

Hn.

210 5:4

Hp.

210 *f* *mf*

Q 2

Mrb.

210 *f*

Vln.

210 *mf* #8

Vc.

mf

Q 1

212

Fl.

B♭ Cl.

Bsn.

Synth

Perc.

D. S.

Hn.

Hp.

Mrb.

Vln.

Vc.

mf

f

mf

fff

mp

sfz

mf

ff

mp

mf

mp

p

mp

p

14:8

7:4

9:8

12:8

11:8

8

#8

Q 2

Q 1

214

Fl. *f*

B♭ Cl. *f* *Gloss.*

Bsn.

Synth. *9:8* *13:8* *10:8* *p* *13:8* *12:8*

Perc. *mf* *ff*

D. S. *sfz* *sfz*

Hn. *mf* *f* *f* *3:2*

Hp. *f*

Mrb. *f*

Vln. *mp* *mp*

Vc. *mp*

Q 2

Q 1

216

Fl. *mp* *f* *mp*

B♭ Cl. *f* *ff*

Bsn. *ff* *ff*

Synth. *f* 13:8 11:8 13:8 14:8 15:8 17:8

Perc. *ff* *f* 3:2

D. S. *sf* (molto)

Hn. 3:2

Hp. *ff*

Mrb. *mf*

Vln. *mf* sul ponticello

Vc. *mf* sul ponticello

Q 2

Q 1

218 *mp* flutter tongue *mp* *Glissando*

Fl.

218 *mf*

B♭ Cl.

218 *mf*

Bsn.

218 *mf* 12:8 15:8 12:8 12:8

Synth

218 *f* 5:4

Perc.

218 *f* 3:2 3:2 7:4

D. S.

218 *mf*

Hn.

218 *mf*

Hp.

218 *f*

Mrb.

218 *sempre* *mf*

Vln.

218 *sempre* *mf*

Vc.

Q 1

220

Fl.

fff *f* *f* *mf*

B♭ Cl.

f *Glissando* *f* *Glissando*

Bsn.

mf 3:2

Synth

220 13:8 12:8 12:8 6:4 *p* 9:8

Perc.

220 6:4

D. S.

bell of cymbals *mf*

Hn.

220 7:4 *f*

Hp.

220 *ff*

Mrb.

220 14:8 15:8 *ff*

Vln.

220 *ff*

Vc.

220 *ff*

Q 2

flutter tongue

222

Fl.

f *ff*

B♭ Cl.

f *f*

Bsn.

mp *f*

Q 1

Synth

222

mf *f*

Perc.

222

fff *f*

D. S.

(poco) 3:2

Hn.

222

mf 3:2

Hp.

222

mp

Q 2

Mrb.

222

11:8 10:8 11:8 11:8 12:8 14:8 9:8 12:8 7:12

f

Vln.

222

mp *mf*

Vc.

222

mp *mf*

Q 1

224

Fl. *ff* *ff* *sfz*

B♭ Cl. *ff* *ff* *mf*

Bsn. *sfz* *mf* 12:8 5:4

Synth. *sfz* *ff* 11:8 11:8 13:8

Perc. *fff*

D. S. *ff* (*molto*) *fff*

Hn. 224 7:4 *f*

Hp. 224 *mf*

Mrb. 224 9:8 15:8 11:8 14:8 13:8 *mf*

Vln. 224 *f*

Vc. 224 *f*

Q 2

Q 1

Fl.

B♭ Cl.

Bsn.

Synth

Perc.

D. S.

Hn.

Hp.

Q 2

Mrb.

Vln.

Vc.

Q 2

Mrb.

226

15:8 11:8 10:8 13:8 13:8 6:4 10:12

mf

Vln.

226

mf

Vc.

mf

Q 1

228

Fl. *f* *fff* *Glissando*

B♭ Cl. *mf* *fff* *fff*

Bsn. 10:8 *mf* 7:4 13:8 *f* 11:8 *mf*

Synth. 228 *mf* 7:4 *mf* *secco*

Perc. 228 *fff*

D. S. bells *mf* (poco) *mp* (molto)

Hn. 228 7:4 *f*

Hp. 228 *mp*

Mrb. 228 7:4 11:8 13:8 11:12 11:8 *mf*

Vln. 228 *mp*

Vc. 228 *mp*

Q 2

Q 1

230

Fl. *ff*

B♭ Cl. *ff* *fff*

Bsn. *10:8* *10:8* *3:2* *13:8* *14:8* *mf* *ff*

Synth. *230* *piu legato* *f*

Perc. *230* *fff* *mf* *6:4* bells *fff* *f*

D. S.

Hn. *230* *7:4* *f*

Hp. *230* *mf*

Mrb. *230* *13:8* *11:8* *ff* *mf* *14:8* *11:12*

Vln. *230* *mp*

Vc. *230* *mp*

Q 2

piu diminuendo crescendo

Q 1

Fl. *mf*
 B♭ Cl. *mf*
 Bsn. *mp* *mf* flutter tongue 14:8 6:4
 Synth.
 Perc. 6:4 5:4
 D. S. *ff* bell 3:2 *ff*
 Hn. *f* *mf*
 Hp. *mp*
Q 2
 Mrb. 11:8 15:8 13:8 11:8 10:12 10:8 10:8
 Vln. *mp*
 Vc. *mp*

Q 1

Fl. 234 *Glissando* *fff* *mp*

B♭ Cl. *ff*

Bsn. 14:8 *Glissando*

Synth 234 7:4 5:4

Perc. 234 *f*

D. S. *fff* *mf* 3:2

Hn. 234 *f* *mf* *f* 5:4

Hp. 234 *f* *f*

Q 2

Mrb. 234 13:8 15:8

Vln. 234 *f*

Vc. *f*

con tutta forza

lunga

Larghetto Consolidato-Unisoni

Q 1

Q 2

Q 1

Fl. *ff* *p* *mf* *fff* *mp*

B♭ Cl. *f* *p* *mf* *fff* *p*

Bsn. *f* *p* *mf* *fff* *mp*

Synth. *fff* *p* *mp* *ff* *mp* *quartertone clusters*

Perc. *pp* *mf* *mf* *mf*

D. S. *pp* *mf* *choke* *choke* *mp*

Hn. *ff* *p* *mf* *ff* *mp*

Hp. *fff* *p* *mf* *ff* *mp* *D# C B / E F# G# A#*

Q 2

Mrb. *pp* *mp* *softer mallets* *mp*

Vln. *sfz* *p* *mf* *arco* *spiccato* *pizz* *ff* *f*

Vc. *sfz* *p* *mf* *arco* *spiccato* *pizz* *ff* *f*

crescendo ----- con forza

Q 1

Fl. *mf*

B♭ Cl. *mp*

Bsn. *mf*

Synth *mf*

Perc. *mp* 108 pitched temple blocks *ff*

D. S. *mp* 108 *ff*

Hn. *f*

Hp. *mf*

Q 2

Mrb. *mp*

Vln. *p* *f* arco V V

Vc. *p* *f* arco V V

con tutta forza

Andante
♩ = 81

Fl. *mf* 3:2 3:2 *molto lunga* *fff*

B♭ Cl. *ff* 3:2 3:2 *fff*

Bsn. *ff* 3:2 3:2 *ff*

Q 1

Synth *mf* 3:2 3:2 *ff*

Perc. 255 China Boy Low-24" seven single-headed tom-toms *fff* 3:2 5:4

D. S. China Boy High-22" imaginatively *fff* 7:4

Allegro
♩ = 189

Hn. *f* *cuivre* *ff*

Hp. *f* (get ready to change GEDB to flat) *ff*

Q 2

Mrb. 255 *mf* *ff*

Vln. 255 *mf* *ff*

Vc. *mf* portato V tremolo *ff*

Q 1

267

Fl.

B♭ Cl.

Bsn.

Synth

Perc.

D. S.

Hn.

Hp.

Mrb.

Vln.

Vc.

China-loud as possible

China-loud as possible

fff

fff

7:4 7:4 7:4 4-mallet 7:4 6:4

Q 2